C.F.I. Bulletin

INSTITUT CANADIEN DU FILM
Collège Jean-de-Brébeuf,
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CANADIAN FILM INSTITUTE
Head Office,
1762 Carling Avenue, Ottawa 3

A CRITICAL YEAR FOR C.F.I.

"The current operating year of the Canadian Film Institute is a year of vital decision. Should we continue to provide broader and better service according to need or should we provide service according to present revenue?" This was the major issue presented to the Annual Meeting of the Institute by Charles Topshee, Executive Director.

At CFI's previous annual meeting, Mr. Topshee announced that a 27% increase in revenues had made it possible for the first time in the history of CFI for the balance sheet to show a favorable balance. However, it was forecast that the move to new quarters combined with increased staff and services at the beginning of the current fiscal year would require a dramatic increase in revenues to balance the budget. That this forecast was accurate is evident in the report of the Honorary Treasurer.

The Board of Directors has decided to continue to provide services according to need and to find additional revenues to make this possible. This decision was endorsed by the members at the Annual Meeting.

What are the services which have made these greater demands: opening of a Montreal branch, establishment of the Canadian Centre of Films for Children, increase in the publications and services of the Library and Information Service, expanded service to the film society division — the Canadian Federation of Film Societies.

Montreal Branch

On January 25th, the Montreal branch of CFI was formally opened. The preparations for this event date back to last June. Since that time, Miss Renée Côté has been employed in setting up the film library, in preparing information material and a catalogue of all films available from this branch office. A Montreal committee of members of the Institute has been designing a plan of operation to provide effective service to the people of Montreal and western Quebec.

The CFI has long been convinced of the need to provide more than token service to both French and English speaking film users in Quebec. With the generous co-operation of Collège Jean-de-Brébeuf, this service will now be possible.

Canadian Centre of Films for Children

At last year's annual meeting, the Canadian Centre of Films for Children was an organization in concept only. Last May the Centre was formally established. It now operates under the administration of CFI subject to a voluntary management committee. The Centre has been supported almost entirely by funds of CFI. With the assistance of a grant from the Canadian National Commission for UNESCO, a 118 page catalogue listing films suitable for children available from 40 Canadian distributors has been prepared and published by the Institute.

Library and Information Service

More catalogues and special lists of films have been published by the Institute during the last year than in the previous five years. The Boy Scouts Association, the Engineering Institute of Canada, the Community Planning Association of Canada, the Canadian Citizenship Council, the Canadian Good Roads Association, the National Film Board, the Centre Diocésain du Cinéma, de la Radio et de la Télévision, the Royal Architectural Institute of Canada, the Canadian Medical Association and the Canadian Manufacturers' Association, among others, have all collaborated with CFI in the publication of catalogues or lists of films. The three largest tasks were the publication of the *Canadian Centre of Films for Children Catalogue*, the *Films on Art and Related Subjects* catalogue and the 16mm and 35mm *Indexes of Features and Long Documentaries.* The Indexes were prepared and published by the Canadian Federation of Film Societies.

Concurrent with this growth in publications is a dramatic increase in the demands made on the Library and Information Service. Within the short space of two years, the Library has grown with the assistance of Canada Council grants to the point where it is successfully answering at least 90% of the widely varied enquiries it receives every day.

And this non-revenue producing operation costs almost $10,000.00 annually over and above the grants which it has enjoyed. If it were not for the support of voluntary workers, these costs would be considerably higher.

(continued on next page)

The Canadian Film Institute is pleased to announce the opening of its Montreal branch on January 25th. The office and film library are located in Collège Jean-de-Brébeuf, 3200 Chemin Ste-Catherine, Montréal 26. Tel.: RE 9-7759.

Directors and members at the Annual Meeting paid tribute to the twelve years of service to the Institute provided by H.W. Stephens. Mr. Stephens retired from the staff of the Institute on December 31st.

Mr. Stephens came to the Institute after having retired from the Bank of Nova Scotia in 1948. He was largely responsible for instituting an accounting system that proved to be efficient and practical. His loyalty to the Institute were characteristics that Directors and members readily recognized at each Annual Meeting.

The Honorary Treasurer, L.F. MacRae and the Executive Director, Charles Topshee, along with President James A. Cowan made special mention of the effectiveness of Mr. Stephens' work and his example to the younger members of the staff.

C.T.

GREAT BRITAIN DEPT. OF SCIENTIFIC AND INDUSTRIAL RESEARCH. The cine-camera and industrial research; report of conference held on April 17 and 18th, 1958 at L'Institut Français du Royaume Uni, London, S.W.7, 1958.

In 1957 the D.S.I.R. held two conferences with the general theme of "Getting research results across to Industry". The use of the cine-camera as a method of "communication" was purposely omitted from these conferences, so that fuller consideration might be given to the subject at a later date. A further conference was therefore held in April, 1958, with the title, "The cine-camera and industrial research." This conference had two themes: (a) The use of a cine-camera as an aid to research, (b) The use of cine films as a method of getting results across to industry.

This subsequent report of the papers and discussions is probably little known in Canada, yet its merit and scope makes it worthy of wider attention. It includes papers on such subjects as: The cine camera and research; Cinematography at the National Physical Laboratory; Experiments with a Ring Dolphin; The use of cine film by a small research association; Cine photography in a group of engineering companies; Electron microscope studies using cine techniques; High speed colour cine photography of self luminous sources; Use of cinematography in the study of dust problems; Application of the cine camera in the observation of dust and fume in the foundry; Studies by high speed stereoscopic cinematography of the froth flotation of coal particles; films and the application of building research; Communication of information by cine film; written communication; The Scientific Film Association.

Copies of the report may be obtained free from the Department of Scientific and Industrial Organization, Charles House, 5 - 11 Regent Street, London, S.W.1. England.

A Critical Year for C.F.I. (concluded)

Canadian Federation of Film Societies

This association of film societies operated by volunteers has enjoyed such rapid expansion in membership and needs that members of the Federation at its last Annual Meeting urged CFI to accept a greater share in the administrative responsibilities. A substantial increase in the Federation's contribution to costs was approved by the membership; yet, a recent survey has shown that CFI is currently subsidizing the film societies to an amount of $5,000.00 annually.

There are eighteen new societies this season. The total individual membership is well over 25,000. This growth is an encouraging indication of the greater use of film — and the growth pattern can be found in other areas where the Institute provides direct service.

The Alternatives

The Institute can reduce its operation to an effective film distribution service which can be self-supporting. However, if this were done, the growth in those areas described above would be materially affected. The Institute's role in Canadian Film Awards, in the Canadian Labour Film Committee, in the Committee of Films in Adult Education, in its efforts to preserve films and related materials for a national film archives, in the promising developments towards a revived Scientific Film Division and in the countless other areas where direct service has been an important factor would be drastically reduced.

In the face of this unacceptable possibility, the Directors and members of the Institute have taken the decision that the present expanded program must be supported and that additional revenues must be found. The 1961 Annual Meeting will bear witness as to how successful these efforts will have been.

NOUVELLES ACQUISITIONS DE LA SUCCURSALE MONTREALAISE

MAISONS "EXPRESS" (*Country Homes*)
Production du Ministère de la Santé de la Grande-Bretagne par Films of Fact.
Exposé de la façon dont on vient à bout de la pénurie dans les régions rurales, grâce à l'emploi d'un nouveau genre de maisons fabriquées en série d'après les plans de Sir Edwin Airey. Deux ouvriers spécialisés et quatre hommes non spécialisés peuvent monter la structure d'une paire de maisons Airey en moins d'une quinzaine. Les accessoires intérieurs et extérieurs sont préfabriqués.

11 min. b & n 1947 $1.00

DESTINÉE ROYALE (*Royal Destiny*)
Production du Overseas Department.
Appelée à régner, souveraine d'un grand Commonwealth de nations, à l'âge peu avancé de 25 ans, telle a été la destinée de la jeune princesse Elizabeth à la mort de son père.

17 min. b & n 1953 $2.00

LE CONSEIL DU FILM DE VILLE JACQUES-CARTIER

Est-il besoin de se rappeler d'abord qu'est-ce qu'un Conseil du Film? Au dernier congrès de la Fédération des Cinémathèques et des Conseils du Film de la Province de Québec, on s'est entendu sur la définition suivante: *"Organisme qui unit différents groupes ou individus et ayant pour but de répondre aux besoins communs de ces associations ou de ces individus en ce qui regarde l'utilisation du film documentaire dans une municipalité ou une région donnée".*

A Jacques-Cartier, les premiers jalons du Conseil du Film ont été posés à l'été 1959 alors que le représentant de l'Office National du Film avait reçu une demande pour fournir des films aux O.T.J. de quelques paroisses. Il leur suggéra de former un comité qui s'occuperait d'organiser cette distribution durant l'été. En septembre, des groupes d'adultes venant de Longueil, Brookline et Boucherville ont voulu se joindre à eux. Ce comité provisoire eut donc l'idée d'organiser un Festival du film documentaire au cours de novembre. Une réunion préliminaire avait réuni les délégués de nombreux groupements de la Rive-Sud et le Festival permit aux dirigeants de découvrir un réel intérêt tant de la part des troupements que de la population. Un peu plus tard, les délégués de 35 groupements fondaient officiellement le Conseil du Film et nommaient leur bureau de direction. Celui-ci se compose d'un président, de deux vice-présidents, d'un secrétaire, d'un trésorier et de 5 directeurs. Il se réunit deux fois par mois. Pour exécuter le travail, on a formé des comités: a) Constitutions et règlements, b) Publicité, c) Relations extérieures, d) Convocations par téléphone, e) Formation de projectionnistes.

La collaboration établie avec les O.T.J. se continua et fût même accentuée par celle que la Commission Scolaire vint accorder en mettant les salles des écoles à la disposition des groupes pour organiser des projections. Car, outre ces salles, il serait difficile d'en trouver ailleurs qui puissent offrir les mêmes avantages.

Le premier objectif du Conseil du Film fut donc de mettre sur pied une Cinémathèque, c'est-à-dire un service de distribution de films. Comme dans toutes les oeuvres qui commencent et sont peu fortunées, une âme généreuse et dévouée offrit sa maison pour local, M. Jean-Paul Allaire. Il faut dire qu'il est merveilleusement secondé par son épouse. Pour débuter l'O.N.F. y déposa son programme mensuel, une cinquantaine de films et deux équipements. La Cinémathèque offre ses services à toutes les municipalités environnantes, car en fait les membres du Conseil du Film sont aussi recrutés dans Montréal-Sud, Ville Laflèche, Longueil, Boucherville, St-Hubert, Greenfield Park, Brookline et autres. La cotisation des membres est de $5.00. De plus, on demande une charge de service pour tout prêt de film, soit $0.25 en blanc et noir, $0.50 en couleurs. Avec ces quelques revenus et certains dons, on accumule des fonds pour se procurer son propre équipement.

Résultat pratique, les statistiques ont augmenté d'un mois à l'autre et pour que les projections atteignent un meilleur rendement, le Conseil du Film a donné l'an dernier des cours de projectionnistes à plus de 30 participants. Une autre série est annoncée pour la fin de janvier.

Au programme de cette année figurent deux items importants: 1. Des cours d'animateurs de discussion qui ont pour but de démontrer aux usagers du film documentaire les principes d'utilisation du film et de les entraîner à diriger une discussion; ces cours sont prévus pour le mois de février. 2. Une "Semaine du Cinéma documentaire", la date n'est pas encore fixée; mais il s'agira de souligner les différents sujets de films qui peuvent s'intégrer au programme d'activités des associations.

Le Conseil du Film de Ville Jacques-Cartier espère que tous les groupements de la Rive-Sud, particulièrement ceux qui ont pour but premier l'éducation de leurs membres, viendront renforcir ses effectifs. C'est ainsi que les forces réunies du travail de tous les éducateurs: parents, instituteurs, hommes d'affaires, autorités civiles et religieuses, mettront à la portée de tous ce que le Cinéma documentaire est en mesure de leur apporter par son rayonnement sur le monde.

Jean-Théo Picard
Représentant de l'O.N.F.

FEDERATION DES CINEMATHEQUES ET DES CONSEILS DU FILM DE LA PROVINCE DE QUEBEC

Fondée le 6 juin 1954, la Fédération entre aujourd'hui dans sa septième année; elle a maintenant l'âge de raison, elle devra rendre compte de ses actes, agir en qualité de personne responsable. Mais qui est-elle et d'où vient-elle?

La Fédération est le lien qui unit les cinémathèques, les dépôts et les conseils du film de la province de Québec. Depuis l'après-guerre, se sont fondés un peu partout dans la province des centres dépositaires de films documentaires 16mm; greffés à une bibliothèque ou créés par des citoyens réunis en conseil du film, ces centres se multiplient aujourd'hui, prennent forme et structure.

Mais l'isolement n'est pas source de progrès, les responsables de cinémathèques l'ont compris. Rencontrant des difficultés d'ordre matériel, financier, des difficultés d'ordre intellectuel (on a des films, oui, mais des animateurs, en a-t-on?), des difficultés d'ordre social (qui donc croit au film comme moyen d'éducation?), ils ont décidé de se grouper afin d'étudier ensemble quelques-uns de leurs problèmes et peut-être d'y trouver une solution. Voilà comment est née la Fédération, voilà quelles ont été les préoccupations majeures de son existence.

ACTIVITÉS

Au seuil de sa septième année, la Fédération, divisée en dix régions géographiques, (chaque région groupant un certain nombre de cinémathèques ou de conseils du film), se préoccupe

- de formation des animateurs
- de préparation de documentation
- du mode de distribution des films documentaires

Elle se préoccupe aussi

- de connaître le milieu qu'elle dessert
- d'établir un lien d'échange entre ses membres à l'aide d'un bulletin de liaison, de réunions régionales et d'une réunion générale annuelle.

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LE FILM, MOYEN PEDAGOGIQUE

"Une image vaut 10,000 mots" (Proverbe chinois)

Le film est définitivement entré dans notre culture mais toutes ses possibilités n'ont pas encore été exploitées. On commence maintenant à s'intéresser aux qualités toutes particulières du film par rapport à l'enseignement. Des pédagogues spécialistes ont étudié les immenses ressources de ce nouveau moyen didactique. "Langage nouveau, il est, comme le livre ou le tableau noir, un procédé pédagogique d'une grande efficacité". L'image, surtout accompagnée d'un judicieux commentaire, permet de découvrir la réalité mieux que ne pourrait le faire la parole Ceci a été démontré par les films historiques qui ont permis à des gens sans culture d'acquérir des notions sur les moeurs des Romains ou sur la Guerre de Sécession. Sans doute, il se trouve énormément d'inexactitudes et de fantaisie dans ces productions à grand spectacle. Mais on ne peut nier que le film est un mode d'enseignement efficace et que ce principe est le point de départ d'une évolution nécessaire de l'enseignement.

D'après les données de la psychologie expérimentale, plus de 75% des enfants appartiennent au "type visuel" et ils acquièrent leurs impressions les plus profondes et les plus durables par le visuel. Il importe donc d'exploiter ce fait. L'image animée, venant illustrer sur l'écran les explications du professeur, permet à l'enfant d'absorber plus rapidement et plus efficacement les données nouvelles. Son attention est beaucoup plus engagée par l'image que par le son. De plus, le film permet d'aborder plus de sujets, d'établir les relations existant entre des faits connexes plus facilement que l'enseignement traditionnel.

Utilisé dans l'enseignement, le film est un complément, une illustration du cours donné par le professeur et non un succédané. Le professeur conserve un rôle actif: après une préparation personnelle (visionnement du film, etc.), il doit introduire le film dans son cours et susciter des commentaires soit oraux, soit écrits. L'usage du film dans l'enseignement ne peut cependant être faite au hasard et les écoles normales devraient inscrire à leur programme l'étude du film et de sa place très importante dans l'enseignement. Ce cours permettrait au futur éducateur d'acquérir une connaissance approfondie de la pédagogie par le cinéma lui expliquant comment transmettre et compléter son enseignement grâce à l'image.

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Le dernier Bulletin de la Fédération des Cinémathèques et des Conseils du Film de la Province de Québec (décembre 1960, vol. 3, no. 2) étudie tout spécialement le rôle que le film peut et doit jouer dans l'enseignement, tant le film d'enseignement proprement dit que le film de formation générale. Les expériences personnelles rapportées dans cette brochure permettent de croire que des expériences analogues peuvent être tentées et le seront de plus en plus. Grâce aux directives pratiques données dans ce Bulletin, les éducateurs devraient être plus à même d'adopter la ligne de conduite que préconise Jean Morienval: "Nous croyons qu'il faut essentiellement faire entrer le cinéma des enfants dans les formules de la pédagogie . . . A l'étape actuelle du siècle et de la société, l'intégration du cinéma dans l'enseignement est indispensable".

La liste suivante énumère les disciplines où le film peut particulièrement seconder le professeur et suggère des courts métrages, choisis parmi les films en langue française distribués par l'Institut Canadien du Film:

ARTS

MUSIQUE: Tanglewood; Instrument de l'orchestre.
PEINTURE ET ARCHITECTURE: l'âge d'or de la peinture; La cathédrale de Saint-Paul.

HISTOIRE MODERNE

La France et De Gaulle; Douze nations signent le traité de l'Atlantique; San Francisco, 1945; Suez: Réalités d'une crise.

GÉOGRAPHIE

Le Chant des Caraibes (Antilles); Charme de l'Ulster (Irlande); El Dorado (Guyane Anglaise); Nigeria; Regards sur la Norvège; Les richesses de l'Australie; Au coeur de l'Angleterre; La Grande-Bretagne aujourd'hui; The Enchanted Isles; Un Coin d'Écosse; A Travers l'Arkansas.

PSYCHOLOGIE

Petit monde de six à neuf ans; De dix à douze ans; De treize à quinze ans; Il agit selon son âge; Timidité.

PHYSIQUE

Acier; Atomic Achievement; Un bienfaiteur de l'humanité; British Atomic News; Câbles à haute tension; Calder Hall; Opération ouragan; Lubrification du moteur à essence; Premiers principes du moteur à essence; Radio-isotopes in industry; Rythme de l'acier; Sondeur de l'espace; Transmission d'énergie - L'histoire de la roue dentée.

MINÉRALOGIE

Mines sous la mer; Les mines de nickel.

BIOLOGIE

Les dents; Le fonctionnement des reins; Globules du sang humain et phagocytose; Posture et exercice; Le soin des pieds; Les yeux et les soins à leur donner.

ZOOLOGIE

Between the Tides; Caryocinèse de cellules mères d'hématies de triton; Champignons prédateurs de nématodes; Le cycle d'évolution du triton; Le développement de l'embryon de lapin; Observations sur une amibe; Spirochaeta Gallinarum; Substitution du noyau chez une amibe; Trypanosoma Brucei.
ENSEIGNEMENT SPÉCIALISÉ: AGRICULTURE
Le cycle d'évolution du mais; Protection du fruit; Agronomie.

RENÉE COTÉ

Fédération des Cinémathèques . . .

Mais ces préoccupations resteraient lettre morte si elles ne recevaient l'appui et la collaboration de tous ceux qui ont quelque expérience dans le domaine du film ou de ceux qui sont intéressés à l'avenir culturel de notre province. Ce que nous désirons, c'est qu'il existe dans la province un réseau de communication entre les personens qui croient au film comme moyen de prise de conscience et de transformation d'un milieu. A tous ceux qui ont cette foi, nous faisons appel.

(Rédigé par le Secrétariat de la Fédération, C.P. 460, Québec)

FILMS FOR PURCHASE

New PICTURE BOOK PARADE films just received from . . .

Weston Woods Studios

CAPS FOR SALE — 5 minutes — colour $75.00
black & white 37.50

Esphyr Slobodkina retells and illustrates this perennially favourite folk tale about a peddler's encounter with a tree full of playful monkeys. Arthur Kleiner's original piano score highlights the fun in this film version of the book, aimed at the youngest age group.

IN THE FOREST — 5 minutes — black & white 37.50

This film faithfully reproduces the story and the delicate black and white drawings in Marie Hall Ets' charmingly told fantasy about a little boy's frolic in the forest with the animals he meets.

MAGIC MICHAEL — 6 minutes — colour 90.00
black & white 45.00

A young girl's lament about her younger brother who always wanted to be something else. Written in rhyme and illustrated by noted Caldecott Medal artist Louis Slobodkin.

PANCHO — 6 minutes — colour 90.00
black & white 45.00

Berta and Elmer Hader wrote and illustrated this action packed story about the little Mexican boy and his burro, telling how they captured the wild bull with the crooked tail.

Three unusual films now available from Canadian Film Institute.

These comments have been taken from the EFLA Evaluation report of the Eastern Regional Meeting held at the Carnegie International Centre November 3rd and 4th.

CHILDREN OF THE SUN — 10 minutes, — colour
Rental: $3.00 — Sale: $120.00

An animated film by John Hubley for UNICEF. In semi-abstract drawings, film show the development of a healthy baby boy in a happy home, and then contrasts his life with the under-fed, ill-housed, disease-ridden children of less fortunate areas. The art work and light touch will appeal more to sophisticated audiences than earlier UNICEF films.

DISCOVERING COLOUR — 12 minutes — colour
Sale: $160.00

Produced by Film Associates of California.
An instructional film that is visually rewarding, and brings the colour spectrum to vivid life. Both in content and production values an unusually fine film.

HAPPY LITTLE HAMSTERS — 13½ minutes — colour $135.00 — Black & White $75.00

Produced by Portafilms, presumably to teach primary grades the facts of life. It is, however, likely to find a place as comedy relief on many programmes. The poor harried mother, as she desperately tries to keep six obstreperous youngsters fed, clean and out of trouble, will find a sympathetic audience in P.T.A. It may also tend to discourage teen-age marriages. The little hamsters may be happy, but their mother seems to be headed for a nervous breakdown.

NEW FILMS

Canadian Film Institute is pleased to announce the availability of these new films; recently deposited by The British Council . . .

DEVELOPMENT OF MOVEMENT THEMES IN THE GYMNASIUM

22½ min. b & w — $2.50

Students of the Bedford College of Physical Education demonstrate gymnastic movements of balancing, leaping and falling.

TELEVISIONS IN SCHOOLS

20 min. colour — $3.00

Sir John Wolfenden speaks of the aims of television in the field of education. Examples of the presentation of subjects including mathematics, geography and English show how the teacher can be assisted to stimulate interest among pupils.

THE DUNREAY FAST REACTOR

38 min. b & w — $4.00

The films shows the construction with many unusual problems to be overcome of the fast breeder reactor and its spherical container at Dounreay in the North of Scotland.

The Information Service receives a continual stream of requests for information on the availability of films in Canada.

Have you sent us *your* latest FILM CATALOGUES or LIST OF FILMS? To assist us in satisfying these requests promptly, please address all material to: LIBRARY AND INFORMATION SERVICE, Canadian Film Institute.

DYNAMIC DEMONSTRATION OF VISUAL AIDS IN MANITOBA COMMUNITY

The following account by Judy Hay of the University of Manitoba describes an interesting example of how community groups can co-operate to extend the effective use of visual aids in schools, Home and School Associations, film councils, film federations and other community groups.

Around this time last year, two teachers from an elementary school in Portage la Prairie, Manitoba, gave their local Home and School meeting a demonstration of how they used films, filmstrips and other learning aids in their teaching of Social Studies to their combined classes of Grade III.

In this demonstration, the blackboard was used to illustrate new words and place names. "Clothing" was the subject being studied with the help of a film, and samples were on hand of the four basic kinds of cloth — wool, linen, cotton and silk. A library of reference books which had been accumulated over the years was available to those who wished to browse for themselves. Sheep raising countries were discovered on a world map, and pictures of cotton pickers, spinning and weaving were selected from a vast picture collection.

The two teachers worked together to project first a film describing the wool industry in Australia and later a filmstrip which they had used in health studies. It was the students' notebooks, the illustrated stories based on the film and filmstrip and the posters that had been produced by the children following the showing that brought the greatest reaction from those who were present that night.

"Surely this is not the work of a Grade III student!" was the most frequent comment heard as fathers, mothers, and officials admired displays on the walls or chuckled over a composition on "Pesky the Cold Bug".

"Never underestimate the intelligence or interest of your pupils," was the warning repeated several times by the teachers and reflected in the work on display. In addition to the written work, the drawings and posters which had been requested as a follow-up by the teachers, the children had volunteered piles of manufacturers' labels, home-made articles which related to the subject under study and had made wide use of the reference books.

All children do not get the same things from a film, it was emphasized. The very bright child learns advanced ideas which the teacher has no time to teach; the average group finds it an added and interesting review of the lessons taught; and the slow learner is helped by seeing the subject on the

A prize possession of the teachers themselves was also exhibited — a dog-eared note-book filled with evaluations of films previewed and shown over the past several years. This is the book to which they refer when, three times a year, the school staff is required to fill in their film requirements for the term ahead. Each year, the best films of the past are confidently re-ordered while new films are previewed, evaluated and duly reported in the notebook.

In the audience that evening was Dr. M.G. Elliott, Custodian of the Portage la Prairie Film Council and President of the Southern Film Federation of Manitoba. The S.F.F. is just four years old, but during that time it has doubled its membership. The executive has spent many evenings and covered several hundreds of miles in its efforts to attend meetings and workshops conducted by its members.

An invitation to the two imaginative teachers to take to the snow-covered highways and demonstrate their routine in distant centres of the S.F.F. area was accepted with some hesitation. The presentation had been developed through several years of working together and, while their observations may have had a familiar ring to those steeped in manuals on "how to use audio visual aids effectively", their own confidence and competence in the use of aids was simply the result of trial and error.

Unfortunately, illness forced one member of the team to bow out of all school and social activities for a time, but Principal William Bradley made it possible for the other, Mrs. Winnifred Morton, to leave her classroom early enough to reach towns many miles away when an evening meeting was scheduled.

The demonstration dealt solely with the teaching of Social Studies to a Grade III class, but its impact was felt by representatives of service clubs and legions, of church groups and leaders of 4-H. Several organizations who had paid membership into their local film councils simply to provide support for "a good thing" were booking their first film within the month.

The obvious interest of the audiences in the demonstration, the startling results that the actual classwork had produced — these were answers to the perennial objections that "visual aids take too much time", "they require too much fuss and bother", "they concern themselves with too much information that isn't relevent to the course".

"I hope that I never find it necessary to revert to teaching without the help of audio visual aids," were Mrs. Morton's final words to her audience.

The Southern Film Federation was fortunate in discovering such an enthusiastic supporter of visual aids so close at hand . . . it was fortunate in finding a school principal who was willing to co-operate to the extent of adjusting school schedules so that Mrs. Morton could travel . . . and it was fortunate in having an executive alert enough to recognize a dynamic demonstration and make it available to its members.

Marjorie E. Hay

NATIONAL FILM BOARD CATALOGUE: 1961

The new NFB catalogue is a handsome publication essential to all film users. In its 84 pages, more than 500 films are described. As stated in the foreword, "The films in this catalogue reflect all aspects of Canada and Canadian life. They provide an authentic picture of what is going on, both near at hand and in the farthest regions of the country."

The film descriptions appear under 11 main subject headings and 30 sub-headings. To facilitate the location of titles, an alphabetical index of all sugject categories and film titles with French-language versions indicated is included at the end of the catalogue.

The NFB catalogue will enjoy wide distribution through regional and district offices of the Board. A limited supply of catalogues is available through CFI for those who are not reached in this distribution.

The expansion of this Bulletin to a regular six pages, two of which carry news in the French language, is a reflection of CFI's intention to provide French-language service.